

New York (City) Brummer gallery

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EXHIBITION OF  
PAINTINGS AND DRAWINGS  
BY  
**MAX JACOB**

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DECEMBER 15, 1923 — JANUARY 5, 1924

FROM ART REFERENCE  
LIBRARY  
NEW YORK

AT THE GALLERIES OF  
**JOSEPH BRUMMER**  
43 EAST FIFTY-SEVENTH STREET  
NEW YORK



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THE EXHIBITION OF  
PAINTINGS AND DRAWINGS

BY  
JACOB

THE EXHIBITION IS HELD AT THE  
MUSEUM OF MODERN ART, 11 W. 53 ST., N.Y.C.

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HE work of Max Jacob is a page torn from the history of latter-day Paris, one of the most unexpected, the most faithful and intense pages of the record which seemed so complete in the art of Constantin Guys, of Degas and of Toulouse-Lautrec but which is corroborated and added to by the apparition as a painter of this man who had previously been known only as one of the finest poets and critics of the Paris of his time.

We all knew him—or thought we did—this fantastic Bohemian always ready to defend new talent with his generous pen, to share his few sous (when he had any) with one poorer than himself, unashamed to accept a dinner or a franc (which often brought a delightful poem by way of acknowledgment), singing and telling stories with the wittiest, this Breton of Quimper who kept the cult of his native province as a high and pure thing while the life of Paris seethed about him, even as the most evil and ugly things of that life—and he knew them well—did not touch the purity of his art. They were material for that art, as they were in the case of Toulouse-Lautrec, when that admirable draftsman, a few years his senior, transmuted the vice of the underworld they frequented into the clear and aristocratic works which have made his fame.

One day, there appeared the announcement that Max Jacob was to give an exhibition of his paintings. "Anch' io son pittore" he said once more, but Correggio was already a painter of repute when he uttered the well known phrase, while Max Jacob, when he published his "Saint-Matorel," had left its illustrating to his young friend Picasso, and another of his books had appeared with the drawings of his young friend



Derain. And so Paris decided not to be fooled and, thinking of the line of one of his poems in which he so well describes himself as the "one who brings gaiety to all," promised itself one more laugh with its wild foster-son. But when the pictures were shown, Paris was too wise to laugh, for it saw at once that the talent which Max Jacob had been developing in silence (for many years, as it turned out) was one to compare with that of the most poignant expressors of its life. The magic world of the theatre was here—and with how French a style; here were the glamor of the silvery streets—rendered with a sense of the quality of water color not less fine than that of Jongkind; and always there were the men and women, with their character seized instantly and turned into rhythm by a line comparable with that of Guys, while the accenting touches of rose and green and blue recalled those which flicker and sparkle in the aquarelles of Manet. Above all questions of the unexpected technical brilliance of this art, stood its beautiful sincerity, a flower-like fineness that Paris knows how to recognize and to love as one of the identifying signs of its true artists.

And now this art has become a thing of the past, for though Max Jacob still lives, he has shut his ears to the world which drew from him these spontaneous and intimate expressions. Remorseful over his part in the world, he has entered a monastery, cutting himself off from everything that is not religious study and contemplation. He has plunged into his new existence with the same intensity with which he lived the life of the Paris of his youth and with which he carried it into his pictures.

Joseph Brummer



## MAX JACOB

- 1 Portrait de Max Jacob par lui-même
- 2 Au Théâtre
- 3 Place de l'Opéra
- 4 Le Bouquet
- 5 Vue de Quimper
- 6 Place de la Bastille
- 7 Le Taxi Rouge
- 8 Amazons et Cavaliers
- 9 Le Marchand de Marrons
- 10 Au Cirque Médrano
- 11 Américain et Marchande de Fleurs
- 12 Le Taxi
- 13 Le Modèle



- 14 Scène de Théâtre
- 15 Vue de Quimper
- 16 Allée au Bois
- 17 Le Pont
- 18 Coraliers au Bois
- 19 Tête
- 20 Paysage
- 21 La Femme de Lettres
- 22 La Baraque de Lutteurs à la  
Fête de Montmartre
- 23 Au Théâtre
- 24 Dans la Rue
- 25 Au Théâtre
- 26 Un Coin de la Butte-Montmartre
- 27 Terrassée de Café



- 28 Au Théâtre
- 29 Notre-Dame et La Cité
- 30 Le Garçon de Café
- 31 Personnage de la Comédie de Molière
- 32 Personnage de la Comédie de Molière
- 33 Personnage de la Comédie de Molière
- 34 Au Théâtre
- 35 Scène de Café-Concert
- 36 Le Vieillard
- 37 Au Théâtre
- 38 Nijinsky le Danseur

## MODIGLIANI

- 39 Portrait de Max Jacob



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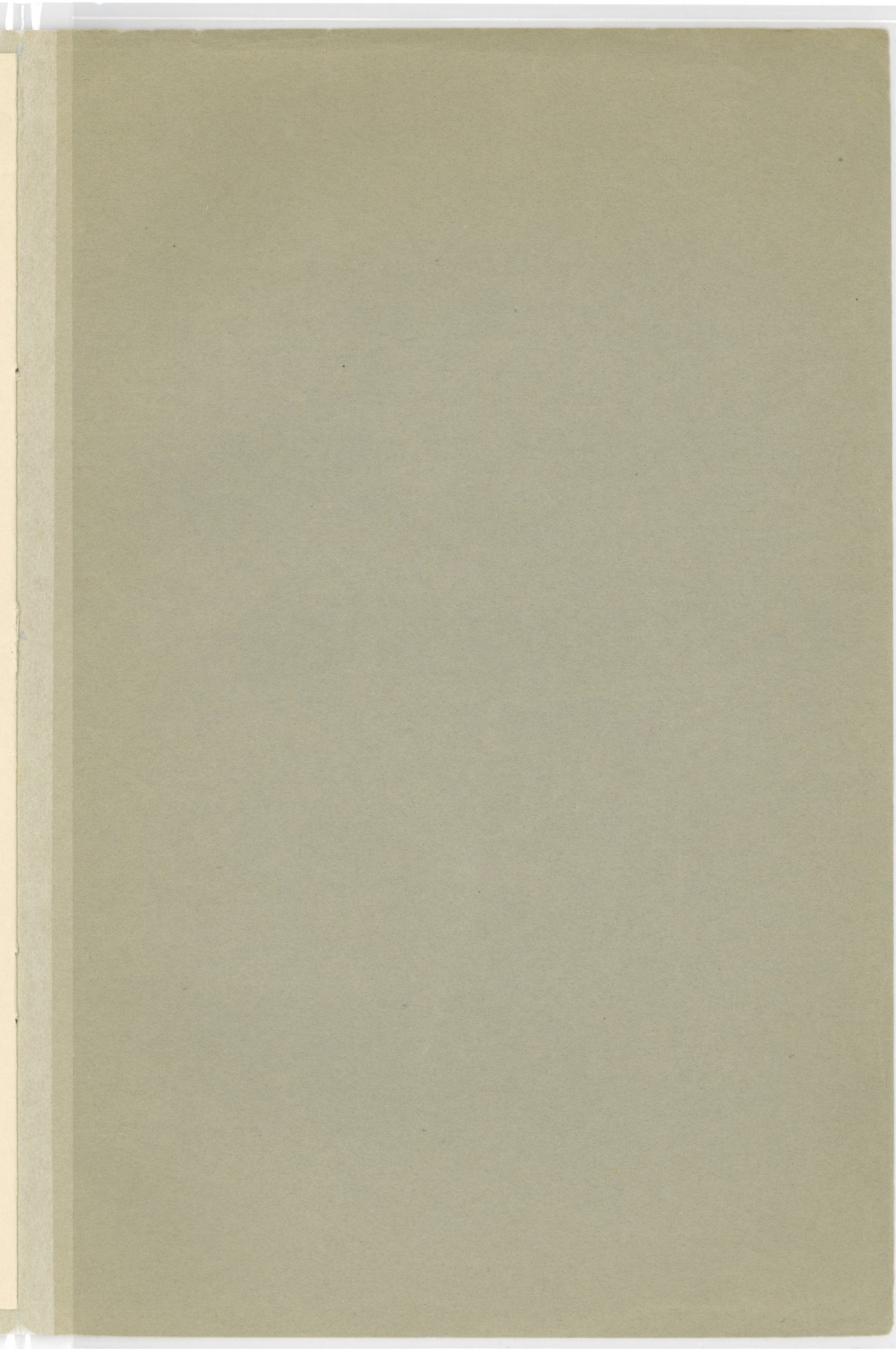
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43 EAST FIFTY-SEVENTH STREET  
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